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FIRST PARISH IN CAMBRIDGE.

IN THE MATTER

OF

A New Meeting-House

ADDRESS TO MEMBERS OF THE PARISH.

STONE *vs.* BRICK.

GOTHIC *vs.* COLONIAL.

PERSPECTIVE, SCHEME "D." Latest Design.

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GOTHIC *vs.* COLONIAL.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
No. 24 Franklin Street.
1900.

James L. Whitney,
Apr. 30, 1900.

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INTRODUCTION.

To the Members of the First Parish in Cambridge:

The undersigned members of the parish who are in favor of building the new meeting-house of stone and in the Gothic style, that is to say, in a style that will remind us of our old church, respectfully request the members of the parish to consider the points hereinafter suggested and set forth.

Several months have elapsed since the parish meetings were held at which discussion was had as to the material to be used and the style of architecture to be adopted for the new church building. After hearing the arguments then presented, a very large majority of the members of the parish expressed their preference for stone, and for the so-called Gothic style. As the time which can properly be devoted to discussion at the coming parish meetings will necessarily be too short for a full review of all the arguments heretofore presented, we think it proper to send to each parishioner a printed statement containing arguments already advanced, as well as some new points which seem to be pertinent.

WILLIAM READ.
Dr. MORRILL WYMAN.
WALTER S. SWAN.
ROBERT N. TOPPAN.
ARCHIBALD M. HOWE.
GEO. LEMIST CLARKE.
NATHANIEL C. NASH.
WM. B. LAMBERT.
FRANCIS W. VAUGHAN.
Mrs. ROBERT B. STORER.
Mrs. WILLIAM COOK,
Mrs. ARRIA S. D. HOWE.
Mrs. ELIZABETH S. BOYD.
HOLLIS R. BAILEY.
Rev. FRANCIS TIFFANY.
JOHN BARTLETT.
JOSEPH R. RICHARDS.
ARTHUR E. JONES.
FREEMAN HUNT.
FREDERICK C. HOWE.
PHILIP P. SHARPLES.
JOHN READ.
Mrs. MARY L. CLARKE.
Mrs. ELLEN F. ADAMS
Miss ELLEN S. BULFINCH.

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MINORITY REPORT

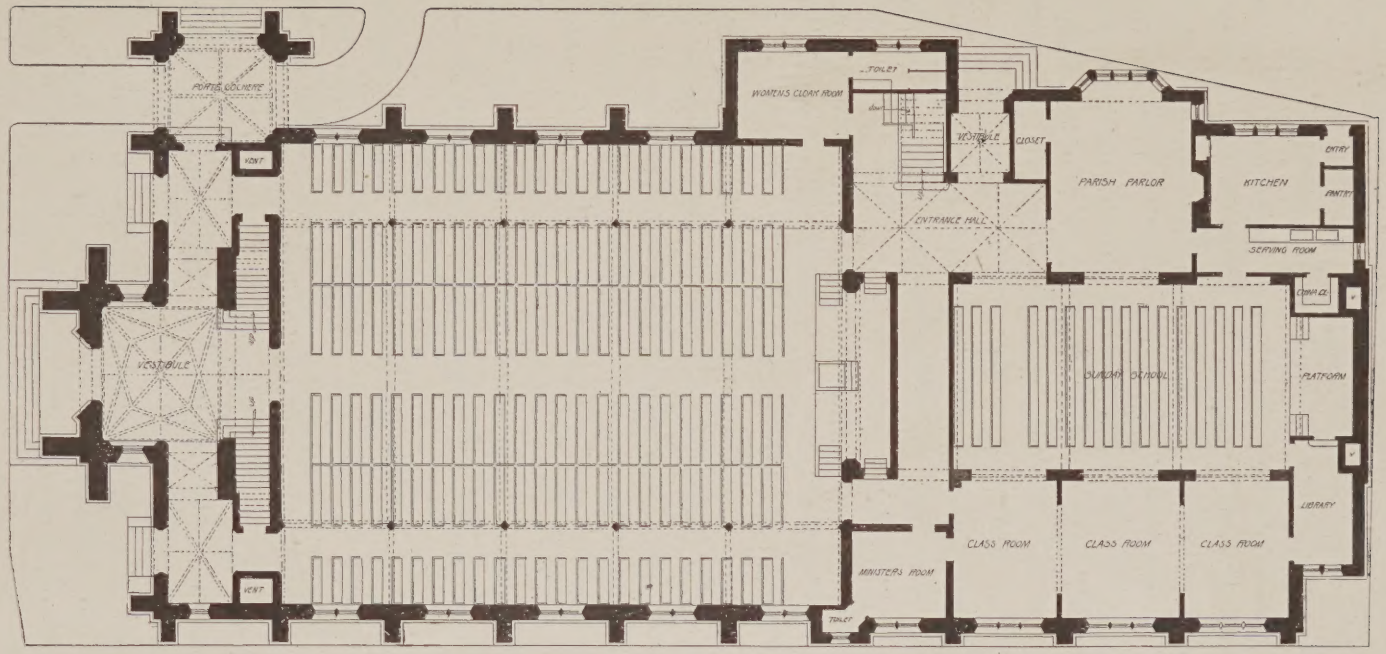
OF THE

COMMITTEE ON PLANS FOR A NEW MEETING-HOUSE.

The minority of the committee chosen by the parish on March 6, 1899, "to procure plans and estimates for a new meeting-house, and to report in print to the parish their ideas in a general way as to the kind of building they propose to offer for the consideration of the parish," respectfully submit the following report: —

We believe, first of all, that our parish should erect a building that will be a *credit to our Society, a credit to the First Church and Parish in Cambridge*, and an *ornament to our city;* and while particular care and attention should be paid to the inside arrangements and conveniences (for the Sunday school and other purposes) of any building which we may erect, yet in doing this the outside of the structure should not be slighted. We have the most sightly location for a church in the whole city, and we owe it to our *denomination* and we owe it to our *city* that we place upon it a *handsome* and *attractive church.*

After getting the opinions of some of the best authorities on church architecture, among whom is Prof. Charles Eliot Norton, also of prominent Boston architects, as to what is the proper *material* for our church, we unhesitatingly say that such building should be of *stone* rather than of *brick.* In a letter received from Professor Norton he says: "Stone has the advantage of association, — it is the monumental material; you are far more likely to get a good design for a stone church than for a brick one." Mr. Willard T. Sears, the well-known Boston architect, who has built many churches, the New Old South in Boston, among others, says:



GROUND PLAN, SCHEME "D." Latest Design.

"*Without question*, stone is the material for a church, and a well-designed stone building can be made much more attractive and satisfactory than any brick one. I am of the opinion that you can build a stone church upon your lot that would be more pleasing to those having a knowledge of good architecture at a cost not greater than that of a brick building of Colonial type, such as you would be likely to build. The fact that some of the college buildings on the opposite side of the street are of brick does not to my mind make it better taste to build of brick than of stone." Messrs. SHEPLEY, RUTAN & COOLIDGE, architects, whose reputation is of the highest, say: "*A stone church does not cost more for keeping in repair*, pointing up, etc., than a brick one; in fact, a brick building often needs pointing up, and also changes color after a while."

The *kind of stone* we would recommend is either the seam-face granite, which has a brownish gray color, and in a wall has the appearance of age, or the Roxbury conglomerate, of which latter the New Old South Church in Boston is built.

As to the *style of building* to be erected, such as would be most pleasing to the eye and have the most dignity and character, we recommend the old sixteenth century perpendicular Gothic, with an auditorium very similar to that of our present meeting-house, which has many features of this style, but not in full detail and beauty, because the parish, although wishing to do so, was at the time of building unable to build of stone on account of the expense.

The old records state that in building our present meeting-house the corporation of Harvard College, consisting of *President Quincy, Judge Lemuel Shaw, Judge Story, Nathaniel Bowditch, Thomas Wren Ward, Treasurer, Dr. James Walker, and Francis Calley Gray*, acted in concert with the Building Committee of the parish. President Quincy altered the plans three times before accepting them. The records further state that "such committee had entertained the hope of building with rough stone, and procured estimates for such, but were obliged to relinquish on account of expense, and concluded to build of wood, as being in their opinion

in appearance and comfort *decidedly preferable to brick.*" Can we do better in deciding as to the style of building and the material for our church than to follow the opinion and judgment of this old committee,—men eminent in their different callings, of education, of business, of jurisprudence and of theology? They would have nothing to do with the old Puritan style of building, but *chose the Gothic*, although they lived many years nearer to the times of the Puritan than we do; neither would they build of brick (although they were the corporation of the college whose brick buildings we are told we should imitate), preferring wood to brick as long as they were not able to build of stone as they had wished.

If we build in this style and of stone, in addition to having the satisfaction of carrying out the ideas of the old committee, many of us who have regretted the necessity of pulling down our old cherished meeting-house would feel that after all we had not destroyed the old building which, with all its wealth of associations, is to us so dear, but had simply beautified it, and kept it for future generations. The old house has been so much maligned and abused in its decrepitude and age that we have not stopped to consider that it is representative of a style that is considered to-day by good authorities as one of the best, if not the best, for church architecture.

To show that such style is suitable and appropriate for any Protestant society, we quote a few lines from the letter of Messrs. Cram, Goodhue & Ferguson. They say: "While the Colonial style may have greater propriety as the architecture of Puritanism, it is not a logical expression of the liberal Christianity which successfully assailed the narrowness, the bigotry and the idolatrous tritheism of the Puritan *regime*, while as an architectural style it has no claim to the purity, nobility and permanence that are the heritage of Gothic architecture,—a style which takes its place on the same level as the architecture of Greece. We repeat, Gothic architecture is one of the great styles of the world. The Colonial architecture is an episode, not a style."

The argument has been made by those advocating a brick church that whatever we build should correspond with the surrounding

buildings. This, we feel, should have no weight. WHAT ARE THE SURROUNDING BUILDINGS ? On one side of our church lot is a block of brick stores extending to Lyceum Hall; in the rear, almost touching our lot, are brick buildings used as blacksmith and paint shops, which, if we put up a brick building, will look as if they were a part and parcel of our property,—in fact, the rear end of our church. If it is said that our building should correspond with the college buildings opposite, our reply is that such buildings are not all of brick. Directly opposite, in the college yard, is the white stone University building; a little further on is the new stone Art Museum ; near by, the new Law School of stone ; and in the college grounds, Gore Hall, and the College Chapel, both of stone We would not for a moment wish to act against the good of the college, since we are indebted to so many of its members, and particularly to its honored head, as among our best workers and helpers, nor would we advise any building which did not harmonize with the buildings of the college ; but we believe that a stone building properly constructed will harmonize with them equally as well if not better than a brick one. To quote the words of an architect, who was giving his ideas as to the kind of church building that would be suitable for us: "If it is your desire that the church shall have the effect of being a part of the university, then it is possible that a brick structure would be more appropriate." Now, do we wish to be called a part of the university? We believe, on the contrary, that we should have sufficient pride in building our church to show that we are an independent body and not a part of the college, or any other corporation, and that our parish is erecting a building that will be representative of itself alone.

It has been stated that a brick church would cost less than a stone one. This has been *completely disproved* by the estimates brought in by the competing architects, *the figures of both firms showing designs for a brick building being as high as the competing estimate for a Gothic stone building; in fact, one of them is $400 higher.*

Wishing to give the parish all the light possible as to the appropriateness of the Gothic style for our denomination (which style we

believe to be the most beautiful of all for a church), and to what extent it is and has been used for churches of all denominations, we have asked Messrs. Cram, Goodhue & Ferguson, whom we believe we can rightly call authorities on such matters, to give us in writing their ideas upon the subject, and extracts from their letter in reply will be found annexed to this report. This firm has built during the past seven years, or thereabouts, no less than eleven churches in different parts of the country, among which are the Swedenborgian Church at Newtonville, and the Second Congregational Church at Exeter, N. H., both in Gothic style and of stone, and from the beauty of their designs, and their great experience in church building, we most strongly recommend them to our parish as responsible men to be employed to build our church, when the time comes to build, rather than any other architects.

The late PHILLIPS BROOKS, in describing the old Trinity Church, which stood for many years on Summer Street, Boston, and was mainly in this perpendicular Gothic style, and of stone, said: "It was a noble building in its day. It was one of the first of the Gothic buildings of this country which were built after church architecture had begun to waken and aspire, and few that followed it equalled its dignity and calm impressiveness. . . . It stood, in its exterior at least, strong, genuine, solid, with its great rough stone, its broad, bold bands of sculpture, its battlemented tower, like a great castle of the truth."

Our ideas as to what kind of a church we should build are embodied in the design submitted by Messrs. Cram, Goodhue & Ferguson, in India ink finish. We feel that a church built in accordance with this design, with *certain modifications* in the plan for the Parish House, and additional entrances to the church, *which can easily be made if desired*, would not only be suitable and appropriate for our Unitarian Society, but would also be appropriate in an old college town like our own, from the fact that the general style, and especially the style of the tower, is very similar to the old college churches and church towers seen to-day in Oxford, Cambridge, and Westminster, in England. If this design shall be adopted, as we hope that it may be, we shall then not only have

PRESENT MEETING-HOUSE.
First Parish in Cambridge. Built, 1833.

a beautiful church, but we shall all feel that we have not obliterated the Old Cambridge landmark, which so many graduates of the college, now scattered over this land, as well as our own people, will always remember with pleasure and affection; and we shall also feel that the closing lines of PHILLIPS BROOKS' beautiful tribute to old Trinity Church will, in after years, by future generations, be applied to our church as well.

Respectfully submitted by

WILLIAM READ.
JOSEPH R. RICHARDS.
GEO. LEMIST CLARKE.

GOTHIC STYLE SUITABLE FOR A UNITARIAN CHURCH.

Our old church building, if not the first, was one of the first built by a Unitarian society. The style adopted was an adaptation of the Gothic, and the result was a structure of much dignity and beauty. Another example of the same style can be seen in the church built by the old North Parish (Unitarian), at North Andover, Mass., which was completed in 1836 and is still in use.

The following extract from a letter written by Messrs. Cram, Goodhue & Ferguson last June to Mr. Read is instructive and convincing:—

EXTRACT FROM LETTER FROM CRAM, GOODHUE & FERGUSON.

BOSTON, June 5, 1899.

WILLIAM READ, Esq.:

Dear Sir, — You have asked us to give our reasons for holding that the Gothic style is one appropriate to the uses of a liberal religious society. They are as follows: —

The Gothic style was originally the product of mediævalism. Nevertheless, it has developed so as to be no longer the style of any particular form of religion, but rather the deep expression of Christianity itself.

As the Roman Church became more aggressive and dominating, it abandoned the Gothic of a purer period and expressed itself in the forms of Renaissance architecture. In England, however, a separation had taken place between the National Church and the See of Rome, and this new fashion in architecture was used to express the reformed religion. As Presbyterianism and Independency increased they assumed this style for themselves, cutting off from it all its Roman richness and splendor, making it cold and formal. The architects of this time were not men of erudition; therefore the classical details became greatly modified and often vulgarized, so that in a little while the classical style, which at the best was only an imitation of a Roman imitation of a Greek original,

NORTH PARISH MEETING-HOUSE (UNITARIAN).
North Andover, Mass. Built, 1836.

became very debased. When the American colonies first came into existence this style was universal, and transplanted to this continent, in the hands of still more ignorant builders it became the Colonial style.

You will see from this that while the Colonial style may have greater propriety as the architecture of Puritanism, it is not a logical expression of the liberal Christianity which successfully assailed the narrowness, the bigotry and the idolatrous tritheism of the Puritan *regime*, while as an architectural style it has no claim to the purity, nobility and permanence that are the heritage of Gothic architecture,— a style which takes its place on the same level as the architecture of Greece. We repeat, Gothic architecture is one of the great styles of the world. The Colonial architecture is an episode, not a style.

Shortly before 1840 a Gothic revival had taken place in England. The people were weary of the artificialities of the Georgian style and of the narrow theology it expressed. There was a return to purer and more vital principles in the English Church and therefore to a more pure and a more sincere architectural style. Gothic became the recognized means of expressing religious impulses, and from that time, both in England and America, down to that of H. H. Richardson, Gothic was the only architecture used for ecclesiastical purposes. Nearly every Unitarian, indeed every Protestant church of whatever kind, was Gothic in style during this period of forty years. You have but to consider the churches in the city of Boston to realize the truth of this. The First Church, on the corner of Marlborough and Berkeley streets, the Second Church, Copley Square, are Gothic, and all the Congregational, Baptist, Methodist, Presbyterian and Universalist churches are in the same style. This statement is true of the entire United States as well as of Boston. Gothic became as characteristic of Unitarianism in America as it did of Anglicanism in England, since it began its new life in this country contemporaneously with the Unitarian movement.

About 1885 a new fashion asserted itself, — that of restoring the Colonial style. At first this was used almost exclusively for domestic work and was a reaction towards simplicity from the chaotic vagaries of Queen Anne, French Roof and Romanesque. Recently the Colonial style has been suggested for church work. In the case of Puritanism this seems logical and consistent, but so far as we know, the Puritan denominations have declined to accept it. As a matter of fact, we are at a loss to quote any important examples of Colonial architecture as applied to modern churches. The idea remains a theory still and one which has seldom been put into practice.

The question has been broached as to the harmony between a Gothic meeting-house and the architectural surroundings of a university town such as Cambridge.

As a matter of fact, the Colonial style is not particularly characteristic of Harvard University. Even were this true, however, a Gothic structure would still harmonize perfectly with Colonial surroundings. We have never heard that the old meeting-house has been considered discordant, and a design such as we have offered your committee should be far less so. In England, Gothic and classic architecture are mingled together with perfect propriety and harmony, and the same condition is perfectly possible in Cambridge.

In the designs that we have given you, as we have said in our thesis, we have carefully refrained from anything that would suggest Roman Catholic or Anglican principles. The shape of the church, with its double tier of windows indicating side galleries, and the shape of the auditorium, are all purely Protestant. In the interior there is nothing to suggest Episcopalianism. The side galleries are characteristic of Protestant structures; the roof is studied directly from the secular halls in England, and in fact is never met with in mediæval churches. The characteristics of these structures are great length, narrow nave and aisles, loftiness, many columns, deep shadow and long, spacious chancels. We have avoided all of these peculiarities, and in every respect have tried to reproduce, so far as is consistent with good architecture, the qualities of the present structure. We are prepared to show that the interior effect of this church, as built from our plans, will have less resemblance to Roman Catholic or Anglican architecture than any Unitarian Church built during the last twenty-five years in the Gothic style.

Very truly yours,

CRAM, GOODHUE, & FERGUSON.

PRESENT MEETING-HOUSE. Built, 1833.

SENTIMENT.

Many members of the parish are deeply attached to our old church building and desire to see in the new church something suggestive of the old one.

This feeling is well expressed in the following extract from a letter written by a lady of our parish who prefers that her name be not used.

LETTER FROM A MEMBER OF THE PARISH.

I wish to give you an idea of what our feelings are in the matter of the church.

Often when looking at it from the college gate, or across the old graveyard, the members of our family have expressed the wish that, if it ever became necessary to lose the old church, we might have it reproduced in stone. One reason for this wish is, that the associations of years with the present structure will not then be so rudely broken. Another is, that we feel that it will be a great pity to lose this example of a style of architecture not very common in this country.

I have noticed the same style in England, and no doubt certain English churches were taken as models for this one. A moonlight view of our church, by softening the outlines of the structure, shows what might be done with a new building by taking the present one, not as an exact model, but merely keeping the typical or salient points and using them in a stone structure. Without too much change or expense there might arise, as it were, from the ruins of our old church, something which would be like the spiritual body taking the place of the natural body in the resurrection; something which would be recognized as an old friend, but with all its faults removed and ready for new life in a beautiful and enduring form.

Among the English models which I recall, our church suggests particularly that at Stratford-on-Avon, the church of Shakespeare.

LETTER FROM MR. C. H. S. MIXER.

Boston, January, 1900.

William Read, Esq.:

My dear Sir, — My excuse for offering a word concerning plans for a new First Church building, which, I hear, is contemplated, is in the fact that the present building was my first church home.

Sixty years, more or less, ago I was taken from the edge of (now) Somerville to the church, for the Sabbath services. Dr. Newell in the pulpit, the Bird quartette in the gallery, and the box pew with its snug corner for a sleepy boy, are in my memory as things of yesterday, and after many years in a distant city I never pass the old church without many tender associations being revived, and finding the old man in full sympathy with the admiration of the boy for the building.

May I now express a hope that in the new building there may be preserved, in general, the fine outlines of the old one. As to material, I beg that stone may be used, and this not only from the standpoint of dignity and beauty, but from the fact that a building of brick on that site would strongly tend to dwarf and minimize the old (shall I say glorified) college buildings opposite, of which not Harvard alone but the community at large is so justly proud.

Very truly yours,

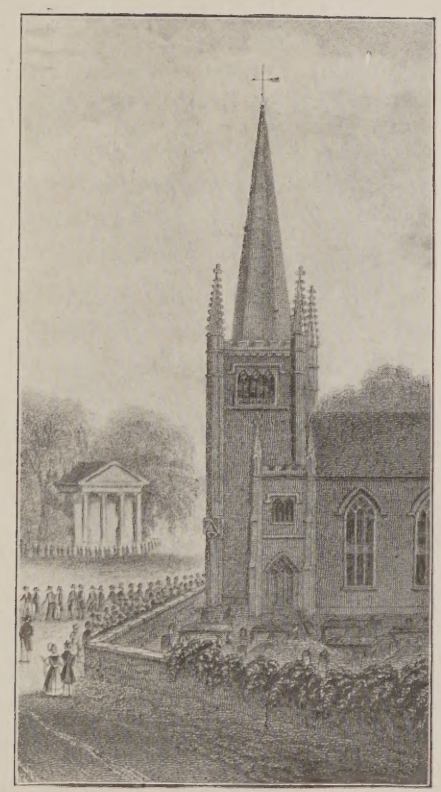
C. H. S. MIXER.

ARGUMENT OF WILLIAM READ AT PARISH MEETING.

December 4, 1899.

The whole argument made by our friends in favor of the Colonial style, as it seems to me, is that we are descendants of the Puritans, and inherit their forms and beliefs, and therefore we should build a building typifying such forms and beliefs.

Now, there might be some force in this argument if we were members of some good old Orthodox society, but *we are building a Unitarian church*, following after our fathers, who, when they built their church in 1832 said to the world, that they no longer followed the old Puritan forms and beliefs, and they emphasized this by building in a style as far away as possible from the old Puritan type of building. Look at the men connected with Harvard College who, acting at the time in concert with our Parish Committee, were instrumental in doing



PRESENT MEETING-HOUSE.

From an old Harvard Print.

[Plate kindly loaned by Cambridge *Chronicle.*]

this: President Quincy, Nathaniel I. Bowditch, Judge Lemuel Shaw, Thomas Wren Ward, Judge Story, and last but not least our beloved Dr. James Walker. They were men of sound knowledge and of keen perception and intellect; men whose advice and opinions, if they were alive to-day, every one of us would consider entitled to great weight. If there was anything in this idea that we should follow the Puritan style, do you suppose it would have had no weight in their minds?

I want to add a few words to my plea for the old church by bringing up again the matter of sentiment. We were told at the last meeting that sentiment should have nothing to do with building our church, but I think it has *everything* to do with it. I should be very sorry to think that our old First Parish was different from the other parishes of our denomination, which have shown that this was the one paramount idea with them in keeping sacred their old churches. What caused the old Dorchester Society, in building their new church, to copy exactly their old church, which had been burned? Why did the Roxbury Society (Dr. DeNormandie) renew their old church exactly as it was built by the fathers? Was it not sentiment? Why did the Milton Parish do the same thing? What caused that great outburst of feeling throughout our State when it was suggested that the style of the front of our State House should be altered? Was it not sentiment? What caused the loss to us of the old historic Hancock house in Boston but *want* of this same sentiment? We are told that we are building for posterity, and that posterity will have no sentiment for the old church! But I have faith to believe that those who come after us will not have degenerated so much, but that, on the contrary, they will *blame* us if we leave them nothing to show the general style of the first Unitarian church built in Cambridge, and, as I believe, the first Unitarian church built in this country. I hope that we are not wanting in this idea of sentiment, and that we shall perpetuate our old house by building the new one in the same general style of architecture as the old; and I feel that if we adopt the design before us we shall be perpetuating it, and at the same time shall have a beautiful building that will be an ornament to our city and a credit to our society. I believe also that any one looking at this design with unprejudiced eyes cannot fail to recognize in it the salient features of the old church, while, if desired, the tower can be made plainer and such other alterations made as a building committee may think best.

The architects tell us that the style is Gothic and the building perfectly congruous and that they are willing to submit this to the Boston Society of Architects. They also say that if this is not Gothic then there are no Gothic buildings in all England.

The letter of Mr. Van Brunt read at our last meeting bears this out fully, and I do not care whether it is called Gothic or Yankee Gothic, as it was called at the last meeting, I only know that in addition to its being an artistic and beautiful building, in proportion and detail, it is in the style that was adopted by our fathers for their first Unitarian meeting-house when they separated from the old form of belief; and I say we shall be degenerate sons if we now go back, and by building in the type that they discarded, say to the world that they were wrong in their belief!

PERSPECTIVE SCHEME "B"
PROPOSED MEETING HOUSE
FIRST PARISH
CAMBRIDGE

GOOD TASTE.

Some one may ask, can we indulge this sentiment for the old building without violating the canons of good taste and the laws of architecture?

In reply to such an inquiry, we quote from a letter written by the eminent architect, Mr. Henry Van Brunt, whom many will remember as a resident of Cambridge. It is worth noting that Mr. Van Brunt was the architect who designed the beautiful St. John's Memorial Chapel on Brattle Street and also the University Memorial Hall, and that he has held the office of President of the Society of Architects for the United States.

EXTRACT FROM LETTER OF MR. HENRY VAN BRUNT.

In regard to sentiment, my opinion is that the old structure, though of wood and of impure style, is sufficiently venerable, with its associations of seventy years and in consideration of its peculiar relations with the university, to be respected in the building which is to replace it. From an architectural point of view, the old church is an unintelligent imitation of the perpendicular English Gothic of the sixteenth century, as it was imperfectly understood by Wren in the seventeenth century and by Wyatt and Walpole in the eighteenth. But the architectural language which your old landmark was intended to utter is now thoroughly appreciated and understood, and it is quite possible to speak it correctly and with artistic feeling in your proposed new church without forgetting such traditions of the old church as are worthy of preservation. Nearly all the modern nonconformist churches of England have been built in Gothic form and it has been found entirely practicable to construct an auditorium of any desired area or shape without departing from the essential spirit of the style. In other words, it is not necessary to design your new church with the long nave and aisles of mediæval days in order to give it the effect of a Gothic interior.

If I were on your committee, I should, for these reasons of sentiment, be inclined to preserve, and, in preserving, to correct and purify, the architectural suggestions of the old church when building the new church.

RUSKIN ON GOTHIC ARCHITECTURE.

I proceed to argue in this manner from what we see in the woods and fields around us, — that, as they are evidently meant for our delight, and as we always feel them to be beautiful, we may assume that the forms into which their leaves are cast are indeed types of beauty, not of extreme or perfect, but average beauty. And, finding that they invariably terminate more or less in pointed arches, and are not square headed, I assert the pointed arch to be one of the forms most fitted for perpetual contemplation by the human mind, that it is one of those which never weary, however often repeated, and that therefore, being both the strongest in structure and a beautiful form (while the square head is both weak in structure and an ugly form), we are unwise ever to build in any other. . . .

Finally, I need not remind you of the effect upon the Northern mind which has always been produced by the heaven-pointing spire, nor of the theory which has been founded upon it of *the general meaning of Gothic architecture as expressive of religious aspiration*. . . .

You must expect at first that there will be difficulties and inconsistencies in carrying out the new style, but they will soon be conquered if you attempt not too much at once. Do not be afraid of incongruities: do not think of unities of effect. Introduce your Gothic line by line and stone by stone. Never mind mixing it with your present architecture: your existing houses will be none the worse for having little bits of better work fitted to them. Build a porch or point a window, if you can do nothing else; and remember that it is *the glory of Gothic architecture that it can do anything*.

F. HOPKINSON SMITH ON BEAUTY IN CHURCH ARCHITECTURE.

I have always believed that duty and beauty should ever go hand in hand in our churches. To me there is nothing too rich in tone, too luxurious in color, too exquisite in line for the house of God. Nothing that the brush of the painter can make glorious, the chisel of the sculptor beautify, or the T-square of the architect ennoble, can ever be out of place in the one building of all others that we dedicate to the Creator of all beauty. I have always thanked Him for his goodness in giving as much thought to the flowers that cover the hillsides as He did to the dull earth that lies beneath; as much care to the matchings of purples and gold in the sunsets as to the blue-black crags that are outlined against them.

REFERENDUM.

It is clear that in a matter of so great consequence to the parish as the erection of a new church edifice, it is of vital importance that there should be harmonious and united action. There is only one way in which this can be secured. The minority must cheerfully co-operate in carrying out the wishes of the parish when fully and fairly ascertained. There are many parishioners who cannot attend the parish meetings and cast their votes. There are many donors and pew-holders who are not members of the parish, but nevertheless are interested and entitled to consideration. Whenever the vote is taken which is to decide what style of architecture shall be adopted, should not the voters bear clearly in mind the fact that a *very large majority* of all those having any preferences have already expressed their preference in favor of the so-called Gothic style?

It surely is not fitting that a minority of the parish should act against the carefully considered wishes of the large majority expressed in the referendum. The individual preferences of the minority ought to be laid aside, and the energy of all devoted to a single aim, viz.: the securing for the parish a new church building in the style and of the material which is pleasing to the majority.

COST OF A STONE GOTHIC CHURCH.

It has been urged by the advocates of the Colonial style, and doubtless will be again urged, that the parish cannot wisely vote for a stone church in the Gothic style, because such a church will cost more money than the parish can possibly raise. The point is one of importance and should be fairly considered.

The first question to ask is, What will be the cost of a stone church in the Colonial style? It is certain that a stone church in the so-called Colonial style will cost as much, if not more, than one of the same size in the Gothic style. The Colonial style requires expensive stone of regular dimensions and considerable finish. The Gothic style allows the use of seam-faced granite, which is almost, if not quite, as cheap as good brick.

The only design now seriously submitted for a church in the Colonial style of stone is the one by Messrs. McKim, Mead & White, which we understand is estimated to cost not less than $140,000.

Now, what will be the cost of a stone church in the Gothic style, of the design submitted by Messrs. Cram, Goodhue & Ferguson?

When originally submitted by them in the spring of 1899 their estimate was that such a church could be built for $80,000. Their present estimate, having regard for the increased cost of labor and building materials, is from $90,000 to $100,000.

We submit their present estimate: —

EXTRACT FROM A LETTER OF MESSRS. CRAM, GOODHUE & FERGUSON.

Boston, March 31, 1900.

William Read, Esq.:

Dear Sir, — You have asked us to give you our estimate as to the probable expense of a stone church built of seam-faced granite, according to the plans we are now submitting. We have considered the matter carefully and would say that we estimate the cost of such a church at from $90,000 to $100,000. . . .

If you are content to leave that portion of the tower above the roof for future construction you can probably reduce the present cost by some $15,000.

Very truly yours,

CRAM, GOODHUE & FERGUSON.

In confirmation of the accuracy of this estimate of Messrs. Cram, Goodhue & Ferguson, we submit the estimate of Mr. L. D. Willcutt, of the firm of L. D. Willcutt & Son, builders, 166 Devonshire Street, Boston.

They were the builders of Memorial Hall, Weld Hall, Phillips Brooks House, the Rindge Public Library, and City Hall, all in Cambridge, and of the Hotel Touraine, in Boston.

April 12, 1900.

Messrs. Cram, Goodhue & Ferguson:

Gentlemen, — I have examined your sketch and floor plans for the proposed First Parish Church, Cambridge, and in my judgment the cost would be from ninety to one hundred thousand dollars.

The tremendous advance in the price of building material makes building this year far more expensive than would have been the case last year.

Yours truly,

L. D. WILLCUTT.

STONE *vs.* BRICK.

It may be argued that the parish must build of brick, since brick is cheaper than stone, and it may also be argued that the parish cannot *possibly* raise the money required to build of stone.

In answer to this we call attention first to the fact that none of the brick churches originally designed were estimated to cost less than $80,000. This, with the present increased cost of building, would mean now not less than $90,000 to $100,000. The latest design of Messrs. McKim, Mead & White for a brick church with stone trimmings, we understand, is estimated to cost not less than $100,000.

How then will the parish save anything by using brick as the material for the new church?

Why vote for a brick Colonial church which will cost $100,000 when you can get a stone Gothic church for the same money?

PAY AS YOU GO.

If the parish wants a stone church and cannot at once raise the money required to complete it, it is possible to build a part now and leave the completion until a little later. The tower above the ridge pole can wait. The parish house can wait for a short time if absolutely necessary. The church, without tower and parish house, can be built of stone in Gothic style for about $60,000.

It is not necessary to cite cases in Cambridge and elsewhere of churches and other public buildings which have been built a part at a time.

We submit that it is far better to have a stone church built, and the tower left until the money can be raised to pay for it, rather than to have a brick church, however soon it may be completed.

PERSPECTIVE SCHEME "C"
PROPOSED MEETING HOUSE
FIRST PARISH
CAMBRIDGE

ARCHITECTS.

We urge the parish to employ Messrs. Cram, Goodhue & Ferguson, of Boston, as architects. We have made careful inquiry as to their professional ability and standing, and find that they stand at the head of their profession in the matter of church architecture.

We beg each member of the parish to read the following letters, written for the most part by men who have employed Messrs. Cram, Goodhue & Ferguson, and have had full opportunity to know about them.

These letters must convince all who read them that the parish is fortunate in being able to secure the services of these architects.

ASHFIELD, MASS., July 7, 1899.

DEAR MR. READ:

I thank you for sending me a copy of each of the reports of the Committee on Church Plans. I have read them with great interest.

The minority is, I think, fortunate in having chosen Messrs. Cram and Goodhue as their advisers in point of architecture.

These gentlemen have made more of a study of ecclesiastical architecture than almost any other architects in the country, and the work which they have executed has been distinguished for its excellence in design.

Believe me, Very truly yours,

C. E. NORTON.

64 OXFORD STREET, CAMBRIDGE, Dec. 4, 1899.

MR. CLARK:

Dear Sir,— In reply to your inquiry as to the professional standing and reputation of Messrs. Cram, Goodhue & Ferguson, I can only say that I am surprised that it should be necessary for anyone to bear witness to their good standing, which is well known. I have a very high opinion of their ability, taste and good judgment as architects.

Very truly yours,

H. LANGFORD WARREN.

LETTER OF MR. CLARENCE H. POOR.

27 State Street, Boston, Jan. 1, 1900.

William Read, Esq.:

Dear Sir, — Replying to your favor of Dec. 28, 1899, regarding Messrs. Cram, Goodhue & Ferguson, I beg to say that they have been very satisfactory in building All Saints Church, Brookline, and I think that our committee would be unanimous to employ them again. Messrs. Cram and Goodhue are very artistic, supplying the many details that go to make a beautiful building, while Mr. Ferguson is one of the most practical architects I ever have had dealings with. He understands the construction of a building perfectly and keeps a close oversight over the different contractors, keeping them strictly up to the specifications. Regarding comparison of their estimates with actual cost of work, would say that their figures would compare favorably with other architects. In the case of our building, we found the specifications very complete and the bill for extras amounted to almost nothing. Personally, I have been very much pleased with the firm and feel that you would make no mistake in employing them.

Very truly yours,

CLARENCE H. POOR,
Secretary Building Committee.

LETTER OF MR. FRANCIS A. DEWSON.

53 State Street, Boston, Dec. 29, 1899.

William Read, Esq.:

Dear Sir, — Messrs. Cram, Goodhue & Ferguson were the architects of the church built for the Newtonville New Church Society about five years ago. I was at that time chairman of the Building Committee, which committee made diligent enquiry and decided upon this firm, after careful examination as to their reputation and antecedent work.

The result was to us eminently satisfactory from every point of view; careful attention was given to obtaining bids from responsible mechanics, and strict attention was given to every detail.

Having had long and varied experience with architects and builders, I take pleasure in expressing the opinion that these gentlemen are worthy of every confidence, and while they are eminent in the Gothic school, I should expect complete success in giving them employment upon any building for which I was responsible.

Yours truly,

FRANCIS A. DEWSON.

EXTRACT OF LETTER FROM MR. THOMAS T. GOODALE,

CHAIRMAN OF BUILDING COMMITTEE, OLIVER PEABODY MEMORIAL CHURCH, ASHMONT.

10 CARRUTH STREET, DORCHESTER,
Oct. 29, 1899.

WILLIAM READ, Esq., Cambridge, Mass.:

Dear Sir, — My absence from the city, I trust, will explain the delay in answering your letter of the 24th inst., which I have just received.

In answer to your question, whether the church when finished compares favorably with the beauty of the designs, I will say that the finished church not only compares favorably with the design, but exceeds it in beauty. . . .

My personal opinion of Cram, Goodhue & Ferguson, as to ability and knowledge of good architecture, is, that they not only possess ability, but have more than usual knowledge of good architecture; indeed, Mr. Cram seems to have a positive genius for church architecture, and is generally recognized as an authority in that branch. . . .

Very truly yours,
THOMAS T. GOODALE.

EXTRACT FROM LETTER OF CHARLES E. ROGERSON.

BOSTON, Dec. 30, 1899.

WILLIAM READ, Esq.,
Washington Street, Boston, Mass.:

Dear Sir, — I am just in receipt of your communication in regard to Cram, Goodhue & Ferguson. I was chairman of the Building Committee of the church which they built at Hyde Park. We were desirous of getting a good deal of building for our money, and also desirous of having the building churchly; and we found that the common run of good architects knew very little, in our opinion, of church building. The result architecturally and practically was very satisfactory, and I consider Messrs. Cram, Goodhue & Ferguson splendidly equipped for this kind of work. . . .

If I were to be on the committee to build a church, I would unhesitatingly employ Messrs. Cram, Goodhue & Ferguson, basing my judgment upon my knowledge and experience with this firm during the time, some five years ago, that my relations with them were quite intimate.

Trusting that the above is the sort of information that you desire, I am, dear sir,

Yours very truly,
CHAS. E. ROGERSON.

LETTER OF LEONTINE LINCOLN, ESQ.

Fall River, Mass., Dec. 31, 1899.

William Read, Esq., Boston, Mass.:

Dear Sir, — I am in receipt of your valued letter of the 29th instant and note your inquiry in regard to the architects of the new Public Library building in this city.

Our building was planned by Messrs. Cram, Goodhue & Ferguson of Boston, and was constructed under their supervision. It is in the Italian Renaissance style of architecture, is built of granite, and cost about $205,000.

As secretary of the Board of Trustees I came into close business relations with the architects and had the best possible opportunity to judge of their architectural and business ability. To answer directly and briefly your inquiry, I would say that the trustees are perfectly satisfied with the building and the efficient manner in which the architects performed their work, and that the building has received the most hearty commendation of our citizens generally. This is very significant, when it is considered that there were eighteen competitors who submitted plans for the structure.

Our experience has been so satisfactory that if we had the work to do again we should certainly employ the same architects; and I most heartily commend their work, both for its architectural value and practical results.

Very truly yours,

LEONTINE LINCOLN.

LETTER OF MR. JAMES E. PEIRCE.

Middleborough, Dec. 29, 1899.

William Read, Esq.:

Dear Sir,— Yours of the 28th is before me.

In reply will say that Messrs. Cram, Goodhue & Ferguson did *excellent* work as architects for our church.

Should be pleased to have you view it.

In testimony of the acoustic qualities I quote a vocalist, "It is the easiest church in which I ever sang."

Yours very truly,

JAMES E. PEIRCE.

EXTRACT FROM LETTER OF MR. HERMAN PAGE.

144 Cottage Street, Fall River, Mass., Jan. 11, 1900.

Mr. William Read, 107 Washington Street, Boston, Mass.:

My dear Sir,— In reply to your communication of Jan. 9, in regard to Messrs. Cram, Goodhue & Ferguson, I would say that I esteem it a privilege and duty to give them the highest recommendation. Every one is enthusiastic over their proposed plan for St. Stephens, and the basement, which is all we have built, is really remarkable, and a building already of which we are proud. The construction of this basement was simple, but was completed for a sum below their estimates.

Personally I should not think of employing any other architects for ecclesiastical work, because I know of no others whose general work seems to me to be comparable to theirs. Mr. Cram has some of the rarest creative ability I have ever known. It amounts distinctly to genius. Mr. Goodhue is equally remarkable in the way of decoration. Mr. Ferguson is essentially an architectural engineer. So the three form an architectural group of unusual strength. You can go to them and be sure of a strong building, a beautiful building, and a building of that distinct individuality which is essential in all truly artistic work. . . . Sincerely yours,

HERMAN PAGE.

EXTRACT FROM LETTER OF REV. ALEX. P. BOURNE,

Pastor of Orthodox Congregational Church, in Exeter, N. H.

Exeter, N. H., Oct. 18, 1899.

William Read, Esq.:

Dear Sir, — Some time ago you asked me about the acoustic properties of our new church, designed for us by Cram, Goodhue & Ferguson, of Boston. The building has since been completed, dedicated and used for three Sundays, so that I can now speak with certainty of the result.

There was some fear expressed beforehand that a long narrow room (92x41), with high timbered ceiling, would prove a bad one for speaking. The fear was unfounded, as the result shows, for the room is perfectly satisfactory to speakers, singers and hearers. The sound carries perfectly to the farthest part of the room with no echo, even though we have no carpets laid. I would be very glad to have you come to Exeter and test the room for yourself.

The church gives great satisfaction in its architectural aspect. It has peculiar grace and dignity, both on the outside and in its interior. It will speak for itself, if you can see it. Yours truly,

ALEX. P. BOURNE.

The Committee of Nine reappointed to secure new designs from Messrs. Cram, Goodhue, and Ferguson and from Messrs. McKim, Mead, and White voted at its last meeting that "authority be granted by this Committee to have the new plans reproduced without expense to the Parish, provided that the plans are reproduced upon the same scale and in the same general style." The Chairman appointed the Secretary of the Committee to see that the provisions of the foregoing vote were observed. In accordance with this vote, reproductions of the Gothic designs of Messrs. Cram, Goodhue, and Ferguson have already been sent out by some members of the Parish who preferred to act independently of the Committee. It seemed to the Committee unnecessary to send duplicates.

The object of the Committee in having the reproductions distributed is to enable all interested in the new meeting-house to make a more careful comparative study of the designs than would be possible in a single visit to the vestry. Yet it is hoped that all who can will go to the vestry to inspect the original drawings, because the copies cannot do full justice to the originals, and because it was not thought best to reproduce all the drawings. The vestry will be open daily from 9 A.M. to 5 P.M. for the accommodation of visitors.

Mr. McKim, in submitting his plans, wrote the following letter to the Secretary: —

While the designs forwarded to your Committee perhaps sufficiently explain themselves, it may not be amiss to call your attention to some of the considerations which have governed us in their development.

1. The placing of the church directly on the north (cemetery) line in order to gain as much space as possible on Church Street.

2. The vestibule, with gallery approaches, extending across the entire front of the building, entered by three doors placed immediately opposite the centre and side aisles.

3. Direct exit to rear, from floor and galleries, at four points, through hall of Parish House to Church Street.

4. Hall of Parish House, twelve feet wide, communicating directly with church from both side aisles, and opening into Ladies' Parlor and Sunday School room.

5. Sunday School room and parlor arranged to be used separately or together, with easy circulation through hall. Available area in these three spaces 2,620 square feet.

6. Additional light in Sunday School room by clere-story windows over Library, China Closet, and Pantry extension.

7. Kitchen and Service on the same floor, reached directly by separate entrance on Church Street.

M 725.1.131

The Church will seat comfortably 926 persons: —

Floor	620
Galleries	306

Dimensions: —

Length of interior, over all, exclusive of recessed platform	69 feet
Width of interior	65 "
Width of Nave	34 "
Height of Nave	50 "
Height of Pulpit Arch	38 "
Height of Side Arches	35 "
Height of Side Walls	34 "

The plan of the Church, except at the approaches, is the same in the two designs submitted. [One design, being in pencil, could not be reproduced satisfactorily.]

In the selection of a style certain considerations have seemed to us controlling ones: —

1. The importance of attaining a consistent and harmonious relation between the form of service of the Church and the form of architecture to be employed, the marked simplicity of the one to be reflected in the treatment of the other.

2. The importance of striking, if possible, a note familiar to everybody, in order that, within and without, the new structure might appear, to a stranger, at home and in accord with its surroundings.

3. The value of historical association as a natural link and factor in the problem.

The more we have considered it, the more we are convinced that the use of Classic forms offers both practically and æsthetically the best results. To those who are unable to associate Classic forms with ecclesiastical architecture, we have only to recall the unbroken line of churches, since the XVIth Century, in which the Classic style prevailed, notably the schools of Inigo Jones and Sir Christopher Wren, which have given the English-speaking world so many beautiful examples — types descended to us, and familiar to our ancestors. The successive styles in vogue during the past fifty years have merely interrupted without breaking the thread of Classic tradition, which is more and more reasserting itself in the present day, both in this country and in England.

Then, too, we should not forget that the use of Classic forms has more precedent in the history of ecclesiastical architecture in this country than any other. This is especially true of New England.

Historical connection and all our associations with old New England call for the preservation of these traditions, nothing having occurred in the nature of the service to require a different or more ornate style. The reflection of a simple service in the character of the building is easier of accomplishment under forms of Classic architecture, which depends more for its effect upon proportion than richness of detail. This is also in the interest of economy.

Yours very truly,

McKIM, MEAD, & WHITE.

Mr. Cram submitted his new designs to the Committee of Nine without explanation.

EDGAR H. NICHOLS,
Secretary of Committee.

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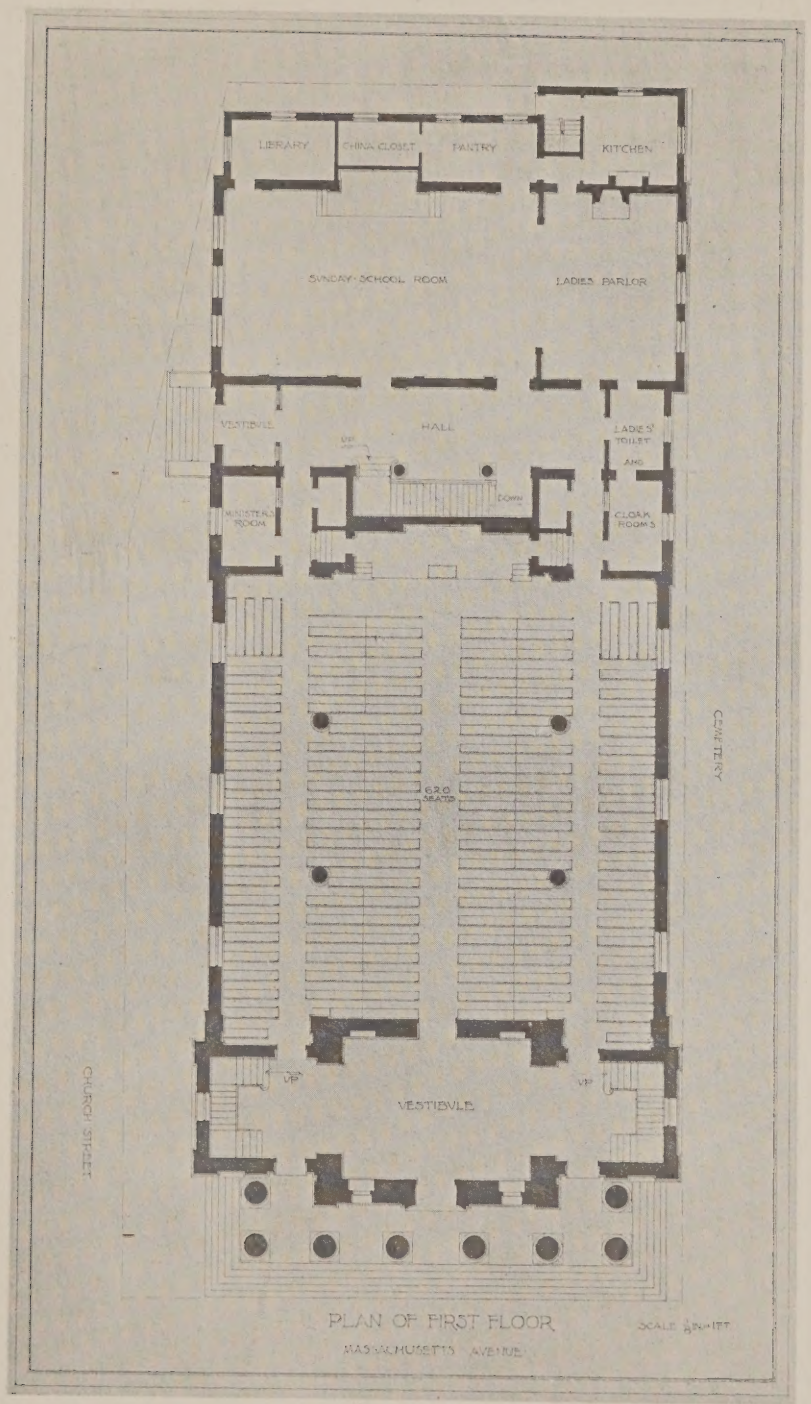

PLAN OF FIRST FLOOR

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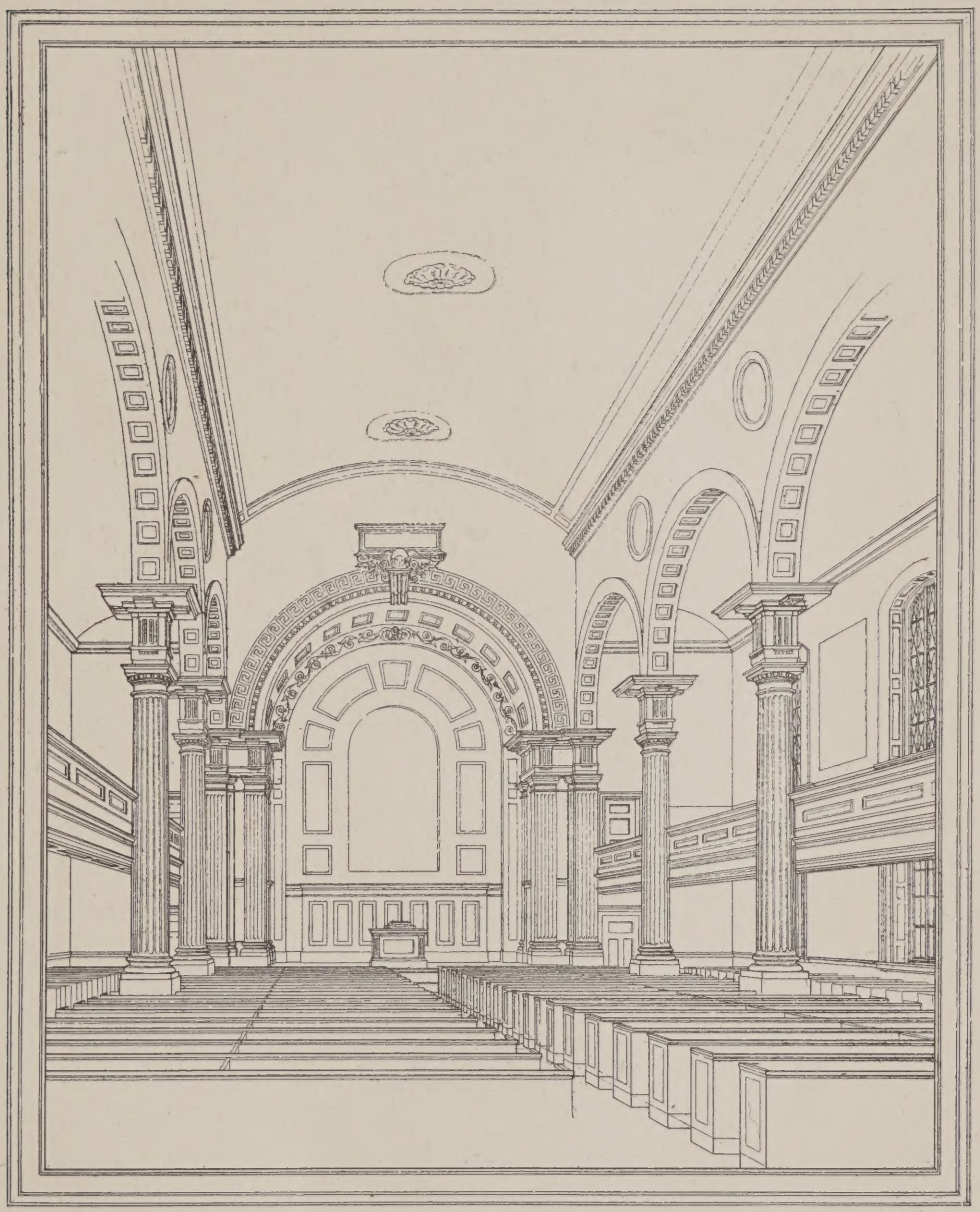

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